UP THE HILL OF FAME. In the great brotherhood of the actor people, with their picturesque and varied lives, there is a humble member whose lot is full of change and perplexity and annoyance and pleasure, even for an actor. He is the head of the company and he is the tail of the company; he is admired and he is scerned; he is petted and he is hated; he is flattered, tolerated and neglected; his merits are exaggerated and his faults condoned; everybody is disappointed when he appears on the stage; he gets that does not belong to him and the credit

that does belong to him is given to somebody else. This is the hard lot of the understudy. The understudy, as everybody knows who knows anything about the language of the stage at all, is e actor who takes the place of another actor then he is unable for any cause to give his performance. Except the parts played by star actors here is scarcely a part that anybody plays which omebody else is not ready to play at any minute. iars cannot have understudies, as a general thing. course, because the audience is supposed to be paying its money to see the star more than for ything else. The rest is merely the surrounding, the embelishment of the star, and if the star canot be produced it is of no use to try to do any-

d the performance has to be given up. There is scarcely any calling in life, except that f the singer or the musician, that requires the on who follows it to be so promptly and regularly on hand at his place of business as that of the actor. If the merchant has a touch of rheuatism he can stay at home and his partner or his manager or his assistant can look after all the usiness for a few days and nobody knows the ifference. The financier can lie flat on his back and concoct schemes and direct others in carrying The lawyer can study papers at home. Even the physician, usually a model of long suffering and faithfulness, can, in extreme cases, send another physician around to see his patients, and, gh they may not like it, they submit.

But the whole business of the actor is the actor himself. The people who deal with him pay their money to see him, and if they cannot see him they want to pay their money somewhere else. More-over, he must be on hand at a particular hour-a particular minute. He cannot postpone any part of his work till the next day, when he may feel better, as many another business or professional man can do. HE ACTS WHILE HE CAN STAND.

For this reason actors often do their work in physical conditions that would keep persons in her walks of life out of the walks altogether and in bed. An actor stays on the stage and does his part, as a rule, as long as he can stand up, and he can stand up, too, longer than most people, as a rule. It is not uncommon for an actor to play his part on the stage through a long play when he has to have a physician in constant attendance all that he is not actually before the audience, when he cannot walk without assistance off the stage, and when he has to be kept up all through the evening with restoratives and stimu-The sick actor whose presence on the stage is

essential to the play is brought to the theatre in a carriage and he has a man to help him dress and

make up his face. Any one who is poetically inclined may "moralize this spectacle." The sunken ollows of the eyes are colored to make them look healthy, and the brightness of the eyes themselves is brought out by dark lines around them. The pale cheeks are reddened and the hair is arranged to look attractive and smart. The audience will not know the difference, but for any one who sees is time for the actor to go on the stage his attendant or his friend leads him to the wing and launches him, as it were, before the audience. He have to count his steps geross the stage pretty carefully and hold on by the furniture as he but he hides it all an well as he can and goes through his part. He comes off the stage again, his attendant receives him and goes to work at him to get him ready for his next en-

while he is before the eyes of the people there is an inspiration that supports him. He knows how ruin everything if he fails, and so he does Even his voice comes back sometimes when he has none at all off the stage. The thought that he is before the audience and that he must go through his part takes him through it; but it is a silmulant of the same nature as other

stimulants, and he has to pay afterward for taking it.

MOVING UP TO FILL THE GAPS.

But there are times when even an actor is so slek that he cannot do his part, and then it is the turn of the understudy. He is usually a minor member of the company. Sometimes he is the actor who has the part next in importance to that of the one who is sick. In that case somehody else has to play his part. If time second understudy is also a regular actor in the play it becomes necessary for another to take his part. So the disability of one member of a company will often make necessary three or four changes in it.

With a musical company this is less likely to be the case. Singers are less versatile than actors.

Frequently, in connection with the exhibitions.

Singers are less versatile than actors. The head of the company, for instance, is probably The head of the company, for instance, is probably a soprano. If she is unable to appear her place cannot be taken by the next woman in the company, because she is probably a contraite. The next one to her perhaps has a soprano voice, but she plays soubrette parts and cannot do anything else, and the vacancy is in a serious part. So the understudy is likely to be somebody pretty well down along the line, perhaps even in the chorus, or little better. In such a case as this the understudy ordinarily gets \$\mathbf{x}\$ a performance in addition to regular salary, and all the praise and contempt that go with the playing of somebody else's part thrown in.

to regular salary, and all the planes and contents that go with the playing of somebody else's part thrown in.

With regard to the provision for understudies the methods of companies differ. Sometimes the work of the understudies is regularly laid out before they are needed, and special rehearsals are held for them. Sometimes it is only when there seems to be danger of an actor breaking down that the understudy is thought of, and then there is a hurried rehearsal, if there is time for one. That is what makes the other actors in the company hate the understudy. It is a dreadful nuisance to have to go through a long and thresome rehearsal for just one actor, after the play has been running for six weeks and everybody clso is perfect.

The public takes two opposite views of the understudy. The audience is always disappointed when it gets to the theatre and finds that it is pot to see the actor whom it had counted on seeing, but one who is presumably inferior. When that feeling has passed away the audience usually accepts the understudy good naturedly and looks with favor on everything that he does, as being the effort of one who is struggling with a harder part than he would ordinarily be intrusted with. This view of the case often prompts those who commont on the performance to give it more credit than it really deserves, and even thoughtlessly to say that it is better than the performance of the actor who regularly plays the part. This is usually unjust, though not always, but it is almost always unnecessary.

WHY THE PRINCIPAL DISLIKES HIM.

But it is this general tendency to treat the under study kindly that makes the regular actor of the part hate the understudy. He knows that as soon as he lets anybody else play his part somebody will say that it is done better than he does it, whether it is or not. Moreover, the fear of disappointing the audience often leads the manager to leave the name of the regular actor on the bill when an understudy is playing the part. This is obviously wrong. It is unjust to the audience, be-cause it is a misrepresentation of what is offered for acceptance. It is unjust to the regular actor, because it brings upon him the blame for the understudy's shortcomings with persons who do not know that the change has been made. It is unjust to the understudy because it deprives him of the credit for what success he does win. And it all adds to the ill-feeling of the regular actor towards the understude.

IN ANOTHER ACTOR'S PART.

A WORD ABOUT UNDERSTUDIES.

THEIR TEMPORARY GREATNESS IS NOT QUITE
FILLED WITH PLEASURES—A HARD ROAD

Mr. Barrett was a star of the first magnitude, but he could have an understudy, because when he was out of the bill Mr. Booth was still in it and supplied the need of a star.

The path of the understudy is often a thorny one, but often, too, it leads to fine heights, for the abilities of many a fine actor have been discovered and exploited through the accident of his having to play for a night or two a part that belonged to somebody else.

#### WASTED FOOD.

STUDIES OF THE BOSTON MYCOLOGICAL

CLUB.

CLUB.

Prom The American Kitchen Magazine.

During the last two or three years there has been a great increase in the amount of attention given to the value of fungi as food. For many years a few enthusiasts—either sclear-like botanists like Professor Peck, of Albany, N. Y., or mycophagists like Captain Palmer, of Boston, or Captain McIlvaine, of Haddonfield, N. J.—have persistently experimented on the edibility of fungi, and by letters and articles in various periodicals, as well as by other publications, have endeavored to get people generally to follow their example. In Great Britain and throughout the Continent many kinds of toadstools appear in the markets fresh daring the season, dry in the winter, and form a familiar and essential part of the food supply of the people, being valued not only as delicacies, but as cheap, abundant and nutritious food.

The poor immigrants from the other side of the Atlantic, particularly from Italy, have not been slow in discovering and making use of the very abundant crop of fungi to be had for the pickling everywhere throughout our country. But even these exiles from a fungus-eating land recognize the value of only a few kinds. They gather the Boleti and dry them for winter use; they compete with the men who from August on make the rounds of the pastures to gather the common meadow mush-room for market; and they glean from city dumphenps and waste land, among the tin cans, ashes and burdock bushes, every button, even the smallest, of the autumn supply of "Shaggymanes" or "Horsetails." From The American Kitchen Magazine.

#### AMERICANS ARE AFRAID.

AMERICANS ARE AFFAID.

On the other hand, "native Americans," as Dr. Farlow, professor of cryptigamic botany in Harvard University, has said, "are not often fungus eaters, for, apart from their dread of being poisoned, fungi are not to their taste, especially when submitted to the treatment of the ordinary American cook. There is, however, a constantly increasing class of well-to-do Americans who are beginning to make use of our native fungi for the table, and they frequently ask for information as to the means of distinguishing the edible from the poisonous species."

in Boston, in the summer of 1895, there were

means of distinguishing the colore trool the possessions our species."

In Boston, in the summer of 18%, there were many letters to the papers from people wishing to know how they could find help in the study. Soon a few men conceived the notion of displaying the better-known fungi at the free public exhibitions of fruit and flowers held every Saturday through the summer by the Massachuse'ts Horticultural Society. This society cordially acconded the proposal, as well as another to give houseroom on Saturday for a meeting of those who might wish to talk about the fungi exhibited. That these people should at once recognize the importance of a permanent association is a simple matter to understand. In consequence of the suggestions made by W. C. Bates and others, favored by Captain Julius A. Palmer, long known as an eater of fungi and as a writer on the subject, a dozen or more gentlemen and one hady met on August 21, 18%, in the Upper Hall. After a brief informal talk it was voted that those present should unite in the formation of an association, to be called the Boston Mycological Club.

The officers chosen were: President, Julius A. Palmer, ir.; vice-president, William C. Bates; secretary and treasurer, Hollis Webster.

As stated in the constitution, the objects of the club are to bring together all those interested economically or scientifically in edible fungi; to study edible mushrosms and toadstools and those noxious and poisonous kinds which may be mistaken for them; to collect and disseminate all valuable information concerning them; to arctise a wider appreciation of the value of a chean and abundant food supply, which, is in America comparatively neglected; and by exhibitions, lectures and publications to make éasy and certain the recognition of the few fungi that are poisonous and of the many that are delicious and substantial food.

The club hopes further to gather in regard to the habitat season and distribution of the fungus flora particularly of New-England, information that may be ke's scientific

edible mushrooms and dodastools and those noxious and polsonous kinds which tray be mistaken for them; to collect and dissertinate all valuable information concerning them; to across a wider appreciation of the value of a chean and albusable information concerning them; to across a wider appreciation of the value of a chean and albusable values of the value of a chean and albusable values of the value of a chean and albusable values of the value of the value of a chean and albusable values to make easy and certain the recognition of the few fungit that are poisonous and of the many that are delicious and substantial food.

The club hopes further to gather in regard to the habitat, season and distribution of the fungus floral participation of the large and information that may be &d scientific value. The dues are fixed at \$1 across the value of the participation of the large and information that may be &d scientific value. The dues are fixed at \$1 across the value of the work of a club, with a rapidity growing membership town about two hundred, has been exceedingly active on the many the same of the value o

fortunations are to the connection with the exhibitions, talks were given, illustrated by the faing themselves. The distinctive characteristics of the various species, particularly of the dangerous Amanita group, were pointed out again and again, instructions were repeatedly given as to the habitat of the more desirable edible species, as well as to the best methods of preparing and cooking them.

### COOKING EXPERIMENTS.

Particular care has been taken to show that the popular rules for guldance in distinguishing edible from poisonous toadstools are entirely fallacious and unsafe. The traditional notions about peeling, high color, blackening of silver spoons and the like have been held up to criticism and ridicule, and individual knowledge of each species of and for itself has been insisted on.

In addition to the elementary and sometimes technical information necessary for those new to the subject, incidental notes of personal experience have been contributed by the speakers and often volunteered by some one in the audience. In this way the meetings have been more than instructive; they have been entertaining.

Toward the end of the season, in October and November, Horticultural Hall was practically abandoned on Saturdays to the club, and talks.

sometimes two in one cay, were given every Saturday. On October 31, b. suggestion of some of the ladies, there was a chafing-dish demonstration; two kinds of mushrooms, unfamiliar to most people, Collybia velutipes and a yellow Hygropherus, were daintily cocked and distributed in small quantities for the people present to taste.

At intervals excursions have been made by members of the club and friends to "likely" spots, and acquaintance has been made with the fungi as they grow.

At intervals excursions have been made with the fungi as they grow.

During the winter, on one occasion, an illustrated lecture was given, together with a paper on the structure of a toadstool; on another, numbers of colored drawings were exhibited by some students of fungi, who are artists as well. It is hoped to make the meetings for the coming winter as useful as possible to the members. Plans for lectures and conferences are already under way.

On October 10, by invitation of the manager of the Home Congress, the club conducted an exhibition, followed by talks, at the Mechanics Building, in connection with the Food Fair. All such opportunities for educating the public up to the appreciation of the value of fungi will be caserly accepted by the club. It hopes next season to conduct similar exhibitions and talks in various cities and towns of New-Engiand.

The club has been of use in another way. It has gladly received consignments of fungi sent in by people at a distance, and supplied identifications and information about them. And the secretary is always ready to furnish any information at his command about fungi sent to him.

The club meets with some unexpected difficulties in its work. Chief of these are, first, the difference of opinion and frequent uncertainty as to the identity of less known fungi; second, the lack of compendious books adapted to the use of American students. The first of these difficulties will long remain, but it does not stand in the way of the attempt of the club to spread accurate information about commoner species long known in appearance and character. The second difficulty is relieved somewhat by the abundant works of reference in various libraries, a list of which is being prepared, and will undoubtedly be removed at no distant day by the appearance of a systematic work in answer to the increasing demand. It is possible that the club may publish an analytical key with diagrams to the genera of the Hymenomycetes.

# A WANDERER ON THE EAST SIDE.

IN THE INTERVALS OF HER QUEST A MIN-ISTERING ANGEL.

Comparatively few of the occupants of the tenements were on the sidewalks, for the evening was damp and cold; yet children played on the steps leading to basements, or in wagons that, regardless of law, stood on the sides of the street.

A woman with bleeding face rushed from a cellarway, pursued by a drunken man. A crowd closed out her, and, amid shouts, blows and oaths, she was separated from her pursuer. No policeman appeared and the man escaped.

A tall, veiled woman approached the sobbing

"Don't cry," she said gently. "Come with me into this drug store. Ah, it is hard to be treated so?" When the two went into the store the stranger ifted her veil. She was not young; there were depths of sorrow in the dark eyes and the pathetic lines about her mouth, yet her face had a rare beauty. She gave the woman to the care of the druggist, slipped a piece of money into her hand, and went out.

The observer had seen her a number of times on these streets. She had always appeared to be searching for something that she could not find. Many titnes she had gone into tenements, and had come out with lagging steps and an appearance of fruitless

A group of girs and talking loudly. The tall woman said something to them, and one answered:
"Ought to be safe at home at this hour! I guess if you'd been workin' in a fictory all day, you wouldn't want to stay home evenings, an' never have a bit of fire."

for the strange lidy, but she never returned. The people of the neighborhood could not fell who she was or where she came from: more than one knew that the was seeking tidings of a girl, but not one could say if she had found what she sought.

### NO LETHE FOR HIM.

Cynthiana (Ky.) correspondence of The Chicago

Times-Herald.

Charles Bramlett, aged eighty, died January 2.

He owned several plantations in Harrison County and had been a very prospectous man all his life. At a low estimate he was worth Mondo. He was peculiar in nothing but his lders of his own burial, lie was a great reader and perhaps drew his notions of his own interment from the histories of ancient Egypt.

About fifteen years ago he hired a skilful stonemason to make him a sarcophagus of Kentucky blue limestone, which is much more durable than the hardest marble. At the same time he bought a barrel of the best old Bourbon the State could roduce and ordered that at his death the whiskey should be poured upon his body after it was placed in the stone coffin. The sarcophagus was then to be hermetically sealed and placed in a graye near its residence.

be hermetically scaled and placed in a grave near his residence.

All his directions have been followed to the letter and he is to be birded to-morrow. It will take a number of strong horses to carry his body in its heavy receptacle to the grave already waiting for it. One cannot but think of the ages to come when this singular coffin shall be uncarthed and the remains exposed to the grave of wondering men. The tombs found recently in Egypt will not be more curious, even if they are more cluborately carved. Bramlett was a constant imbiber of apple brandy, and never left his house without a flask full in his pocket. His body was almost ready for spontaneous combustion before his death, and yet none ever saw him too much intoxicated to attend to business and to talk sensibly on any and all subjects.



THE TERRIBLE FAFNER.

HOW HE PLAYS HIS PART AT THE METROPOLITAN.

MAKING THE STAGE PICTURES FOR "SIEGFRIED"

—THE COMING WEEK AT THE THEATRES.
There is probably no one act in the whole current operatic repertory that would afford more entertainment to an inexperienced visitor to the wonderland of the stage than the second act of "Siegfried." The space behind, the curtain line is always charmed country to those who do not live in it, nor, as a rule, do those who live in it ever quite lose the charm. Explorers have always been so easer to tell their experiences that such ordinary things as files and flats and drops and traps are familiar to everybody who reads papers and magazines. The fairy play is usually selected as the occasion when a description of the magic of the modern stage is to be given, while more serious works of theatrical art are commonly found to be more simple in their mechanical construction, and hence less productive of subjects for description.

But "Siegfried," and particularly the second act, the work is set in motion and makes the wings.

AND HIS FEET

THE DRAGON

such features as the Brothers Horn, in "Long Life": Herr Grais and his donkey and equestrian beboon; Ando, Omme and Alricht John T. Hanson, Katherine Gyles, club juggier; Prances Harrison and her black boys, Gertrude Haynes, Hughes and Farron, the Adair Twins, Alice Hanson, eccentre dancer, and Harry R. Stephens, The concert features to-day include Sam J. Ryan, the Cosmopolitas Trio, Waterbury Brothers and Tenney, Gertrude Haynes, James McDuff and the Brothers Webb.

"Heartsease" will be continued at the Garden Theatre, with the company including Henry Muler, Nelson Wheateroft, E. D. Lyons, Miss Grace Kimball, Mrs. Louise Thorndyke Bouckault and Miss Nanette Comstock.

At the Irving Place Theatre the first three nights of this week will be devoted to repetitions of "Das Einmaleins." On Thursday "Wer War's" will be played, and it will be repeated on Saturday afternoon and evening. Mr. Conried will appear on Friday evening as Dr. Klauss.

Proctor's Twenty-third Street Theatre offers a new bill, headed by John Mason and Marion Manois. The Glinserettis present acrobatic work, and the Brothers Webb blend mirth with melody, are two famous colored teams, Williams and Walker and Hodges and Launchmere, and the bill also inand Hodges and Launchmere, and the bill also in-cludes George D. Melville and Mamie Conway, Oddetta, eccentric dancer, and Troubadours, let, Burke and Belmont, in trick pantomine; Kursale and St. Clair, Ray L. Royce, Freddie Huke, Peter La Mar, and Murray and Alden. For the Sueday corcert there are such special entertainers as Miss Jennie Yeamans, J. K. Emmet, jr., the Mimic Four and Walter Leon.

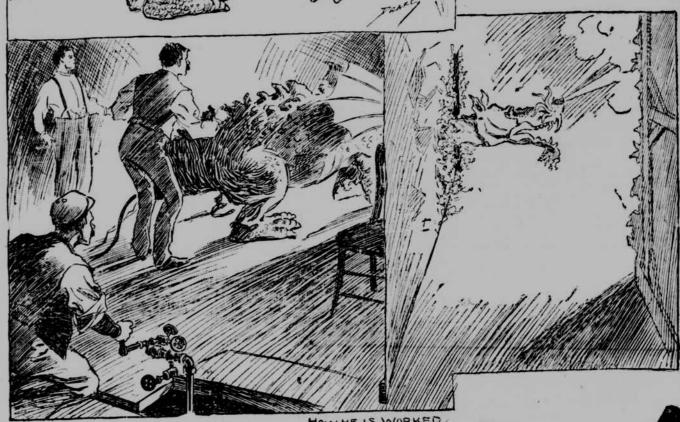
the season at Hoyt's Theatre, will be played through the coming week at the Harlem Opera House, with Miss Annie Russell still in the titls part, and with Guy Standing. Theodore Roberta Horace Lewis, Samuel Reed and Miss Roth still in the cast. Bret Harte's "Sue," which was presented early in

Mrs. Charles H. Hoyt appears at Hoyt's Theatre in "A Contented Woman," and good audiences are nightly diverted by the new farce, which will prob-ably remain for some time.

"The Girl From Paris" is carried on with much dash and vigor at the Herald Square Theatre, and the farce and the music which accompanies it are apparently much enjoyed by the gatherings which attend the performances.

Auguste Van Biene will play the violoncello at the Olympia Music Hall this week. He has not ap-peared at a music hall before in several years. Miss Louise Beaudet and Mile, Karina continue on the bill, of which the sketch "The Silly Dinner" is a prominent feature. The Pantzer Brothers, Trois and Haines and Pettingill are among the other attractions. The diversions on the roof go on after the performance downstairs, and attract many visitors.

At the Grand Opera House this week "The Sporting Duchess" will be presented. The title part will be played by Miss Rose Coghlan, and the company will include J. H. Stoddart, Miss Cora Tanner, Miss



HOW HE IS WORKED

is full of picturesque stage expedients, and, moreover, they are not the everyday ones, but are for
the most part peculiar to this work, or nearly so.
Two outsiders, one who writes and one who draws,
were permitted by Mr. Parry, the stage manager
at the Metropolitan, to get a close view of the
drawes the other night, and they outer back, and
finally a third one hovers down from the left, further away still, and this one Siegfried follows
away toward the rock of the Walkilrie, as the curtain falls on this wonderful act—a wonderful act
from every possible point of view. were permitted by Mr. Parry, the stage manager at the Metropolitan, to get a close view of the dragon the other night, and they found him and his companion accessories of the opera altogether fascinating and often not a little amusing.

Some persons who do not appreciate the genius of the great master of the modern lyric drama have sometimes admitted that they found even this wonderful act a trifle slow. It is true that it occupies a considerable time, and that through occupies a considerable time, and that through the greater part of it only one performer is visible to the audience. But behad the scenes there is nothing slow about it, and there are a good many more people and several more things to be seen there than from the front.

Of course, the dragon is the chief centre of in-terest. Fafner lies on a raised platform, off at

the right of the hole in the drop which is the mouth of his cave, and through which he is to appear when the time comes. There is no sign of life about him, except that now and then his eyes light up and then go out sleepily, as some unoc-cupied stagehand plays with the wires that serve him for optic nerves. For the dragon is rather a pet with the stagehands, and they like to gather around him and study his accomplishments. COMPONENT PARTS OF THE DRAGON.

The act is just beginning, and the dragon will not have to play his part for some little time, so there is opportunity for his maker. Edward Siedle, the property man, to explain how he is made and how he works. His hody is of cloth and his head of paper. His legs and feet are not attached to him. His feet-or, rather, the bodies that are attached to them-are sitting near by, waiting for the time to join themselves to the dragon. These are two young men, with the big, ugly legs and feet and claws of the dragon pulled on like two pairs of combination overalls and boots. They are big enough to go on over their own shoes, and so this beast is supposed to be the only specimen of the animal kingdom that wears shoes inside its

The man who plays the part of the forefeet of the dragon wears a heavy belt, with hooks on the sides to carry the wires by which the eyes are illuminated and the rubber hose by which the dragon breathes out his breath of steam. This nose is connected with steam pipes that come up through the stage, and the breath is turned on and off by a man who stands in the wing and watches to see when the dramatic effect requires that the dragon should breathe. A long lever of iron runs from the creature's head back through the body, and by means of this the man who plays the hird legs moves the head up and down. Independently of this, the man in the forelegs moves the lower jaw and the feelers about the nose. hose is connected with steam pipes that come up

moves the lower jaw and the feelers about the nose.

The fore and the hind legs are ready long before they are wanted, but in the mean time something else is going on. It is time for Fafner to begin singing. The programme says that Fafner is M. Castelmary. In fact, M. Castelmary is only the voice of Fafner. Just here a difference is observable between the notions of justice of Richard Wagner and those of Edward E. Rice. Nobody who sees how the dragon is constructed can help remembering the heifer in "Evangeline." But on Wagner's programme only the voice of the dragon gets any credit, while the fore and hind legs are forgotten. On Mr. Rice's programme the actors of the fore and hind legs of the heifer are mentioned, and nothing is said about any voice.

VOICES OF THE WILD FOREST. VOICES OF THE WILD FOREST.

This is a digression. M. Castelmary stands in the wing, some way in front of the cave, with his mouth at the little end of a big horn. Close to him is a cabinet organ. Mr. Saar, the assistant conductor, sits at the organ. The voice of the conductor, sits at the organ. The voice of the dragon has his notes before him and a candle to read them by. Mr. Saar has his notes before him and two candles to rend them by. The eyes of both are intent on the notes, and the ears of Mr. Saar are intent on the orchestra. "Un, deux, trois," says Mr. Saar, he touches a key of the organ, and then the voice of Fafner roars out through the forest. He bears time while the voice goes on, and then listens to the orchestra again. He watches his notes, and so does M. Castelmary, as if they were afraid that some of them would get away. "Un, deux, trois," and the roar of the guardian of the Rhine gold sounds again.

sounds again.

The forest bird is singing, down in the orchestra, and a mustcian comes and takes his place near the voice of the dragon. He is the voice of the pipe of reed that Siegfried blows to imitate the voice of the bird. Then Siegfried's horn stirs the echoes, and the dragon at last is roused. By this time the two young men who play the legs have got their

TWO CHANGES OF BILL

There will not be many changes of bill among the theatres of the city this week. The most important one will be at the Knickerbocker Theatre, where John Hare will be seen for the drst time here in T. W. Robertson's "Caste." Long ago Mr. here in T. W. Robertson's "Caste," Long ago Mr. Hare played the part of Sam Gerridge in this play. His son, Gilbert Hare, has this part now, and the elder Mr. Hare will appear as Eccles which he never played till recently, when he acted it at the Garrick Theatre, London. The welcome amouncement is made that before the close of the present engagement Mr. Hare will put "A Pair of Spectacles" on the stage again, so that the run of "Casto" is likely to be short.

At the Fifth Avenue Theatre to-morrow night the Holland brothers will revive "A Social Highwayman," in which they appeared with much success at the Garrick Theatre at the beginning of last season, when they began their career as stars to-gether.

## NOTES OF THE WEEK.

Otero, the Spanish dancer, who was seen several years ago at the Eden Musée, will reappear to-morrow night at Koster & Bial's music hall. She has attracted a good deal of attention in Europe since she left this country

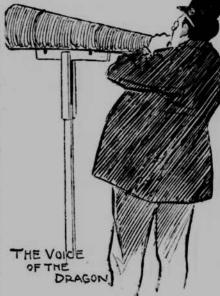


The Marco Twins will also make their American Millay, who perform feats of gymnastics, have been imported to open to-morrow evening. The Sister's Merrilees, Lew Dockstader, the Zedoras, the Kronemann Brothers, the Ostani Troupe and Mardo, the clown juggler, complete the list. febut at this house this week, and Marzelo and

knowing good things when it sees them, seems to have recognized one in "Shamus O'Brien." at the Broadway Theatre. The operetta is of a rather different sort from the usual comic opera offering and the managers feared that it would take some time to establish itself, but it appears to have taken an immediate hold of the popular taste.

"The White Flower," will be given for only one week more at the Lyceum Theatre. A week from to-morrow night a new play, written by Mrs. Frances Hodgson Burnett and George Fleming, and called "The First Gentleman of Europe," will be produced.

Miss Lillian Russell's presence as the American beauty, in the operetta of that name, is still to be enjoyed at the Casino.



Elita Proctor Otis, Harry Lacy, Louis Masset and R. A. Roberts. The wax groups, the moving pletures from the

machine with the long name, and the concerts of the Hungarian orchestra are the constant and sufficient attractions at the Eden Musée, where they are enjoyed every day by large numbers of people. Carroll and Kerker's operetts, "Kismet," will be presented for one week more at Wallack's Th tre, with Miss Camille D'Arville in the leading

Miss May Irwin draws big crowds to the Bijou Theatre, where she appears in her farce, "Courted Into Court." She varies the negro songs which she sings from time to time, as she has a large repertory of them to draw from.

Chauncey Olcott will appear at the Columbus mantic Irish drama, and will stag his songs and delight the cars of his admirers with his pure brogue.

The melodrama, "Captain Impudence," gratifies the taste of the frequenters of the American Thea-tre, and will continue to do so for a time longer.

There is continuous amusement at Tony Paster's Theatre, with frequent change and constant variety. This week the entertainment is provided by Harrigan, the tramp juggler; Miss Maud Bay-mond, serio-comic; Lester and Williams, parody singers; Lawrence and Harrington, the Nelson irio, John and Bertha Gleeson, the Freemonts. urio, John and Bertha Gleeson, the Freemons, Miss Bessie Gilbert, cornetist; Behan and Dakin, Gilbert Sarony, Bruns and Nina, assisted by Robert and Nettle Bruns, the Glees, Marion and Pearl, Plossie Hughes Pearl, buck dancer, and Mart. Realy and Ella Saunders.

Miss Ada Rehan will appear at Daly's Theatre this week in "Much Ado About Nothing" on Tuesday afternoon. "The Gebdia" will be played on Monday. Wednesday and Friday evenings and Wednesday afternoon. Various pleasures are offered at the Metrepolitan

Various pleasures are offered at the Metropolitan Opera House this week, as follows: Monday, "La Traviata" and "Cavalleria Rustleana", Wednosday, "Carmen", Friday, "Siegfried"; Saturday, afternoon, "Rigoletto" and "Lucia di Lammermoor", Saturday evening, "Philemon and Bancis" and "Cavalleria Rustleana," The soloists at the concert to night will be Huberman, the boy violinist; Mime Litviane, M. Salignae, Signor Campanali and M. Plancon.

"Under the Red Robe" has received such encouragement at the Empire Theatre that the managers now think that they may be able to continue & through the greater part of the present season Mr. Frohman will form a company to play the piece at the Boston Museum for a long period next

Some weeks ago it was announced that "Secret Service" would remain at the Carrick Theatre till Miss Johnstone Bennett and S. Miller Kent will return to the Pleasure Palace this week to play "A Quiet Evening at Home." In the new bill are time, perhaps for the whole scuson.